

GLEN ECHO PARK  
(National Chautauqua Assembly)  
George Washington Memorial Parkway  
7300 MacArthur Boulevard  
Glen Echo  
Montgomery County  
Maryland

HALS MD-17  
*HALS MD-17*

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF MEASURED DRAWINGS

HISTORIC AMERICAN LANDSCAPES SURVEY  
National Park Service  
U.S. Department of the Interior  
1849 C Street NW  
Washington, DC 20240-0001

## **HISTORIC AMERICAN LANDSCAPES SURVEY**

### **GLEN ECHO PARK (National Chautauqua Assembly)**

**HALS NO. MD-17**

**Location:** 7300 MacArthur Boulevard, Glen Echo, Montgomery County, Maryland

Glen Echo Park (GLEC) is part of George Washington Memorial Parkway (GWMP) of the National Park Service (NPS). The historic core of park makes up the Glen Echo Park Historic District.

38.966197, -77.138858 (Center of Dentzel Carousel, Google Earth, Simple Cylindrical Projection, WGS84)

**Significance:** Glen Echo Park provides a living record of multiple intersecting currents in American history. The Park's many incarnations – and the landscape and architectural features they have left behind – offer a unique encapsulation of urban Americans' shifting attitudes towards recreation. Containing iconic structures and landscape elements that are representative of both an early-era Chautauqua cultural retreat and an urban trolley park, Glen Echo Park is one of the few remaining examples in the nation (and alone in Greater Washington, DC) of either of these once-numerous landscapes of amusement and recreation. The Park also played host to contentious moments, as the site of significant protests against segregated public facilities during the Civil Rights Movement. Today, Glen Echo Park is a living classroom, offering various arts, educational, and amusement opportunities for local residents in an historic setting – a unique combination among National Park Service facilities.

Throughout its history, various owners and managers of Glen Echo Park shaped and re-worked the landscape in myriad ways – to serve different groups of people and different notions of “amusement.” Perched atop forested bluffs overhanging a gentle bend in the Potomac River, Glen Echo offered a cool, tree-shaded enclave convenient to Washington. Originally conceived as a bucolic but accessible retreat for the well-heeled, centered on dining, music, conversation, and the Potomac River, Glen Echo was later envisioned as a centerpiece for the Chautauqua movement – a cultural and educational experiment born of the late nineteenth century. But when facilities built for art, lectures, and other educational pursuits of “polite society” proved economically unviable, Glen Echo found new life (and business), by catering to the larger audience of the newly-minted middle class. Located at the end of a DC streetcar line, the trolley company purchased and gradually redeveloped the Park. For six decades, Glen Echo's pool, dances, rides and diversions lured large numbers of white, middle-class Washingtonians and their families on evenings and weekends. While many other trolley parks in the region did not survive the Great Depression, Glen Echo

aggressively rebuilt, augmented and marketed its attractions to stay in business. In 1960, Glen Echo Park became a focus for protests against segregation. The picket lines and sit-in on Glen Echo's historic carousel organized by Washington students are an intricate part of the local and national social history.

Like most trolley parks, Glen Echo closed after losing too much business to television, air-conditioned movie theaters, and other auto-oriented amusements. In the late 1960s, the National Park Service purchased the property in order to protect the character of the Potomac River valley and surrounding historic sites. Since then, Glen Echo has returned to a more democratic version of its original mission, offering classes in art, crafts, dance, and other subjects to the local community, while the restored Dentzel Carousel harkens back to its days as an amusement park. Today, Glen Echo Park is a living part of Washington's history. It is a place where one can experience the broad historical changes in how urban American communities "have fun."

**Description:** Glen Echo Park is an arts, culture, and environmental education venue that utilizes the remaining structures of a former trolley line amusement park. It sits on a bluff of the Potomac River gorge just upstream of Washington, DC. The site is bordered by MacArthur Boulevard and the former trolley line on the uphill (eastern) side of the site and by the Clara Barton Parkway, Chesapeake & Ohio Canal, and Potomac River on the western side, at the base of the bluff. The Clara Barton National Historic Site is immediately to the north, and two small streets and a few structures lie to the south.

Due to this location, its terrain is surprisingly hilly for an amusement park, and this uneven terrain is critical to the history of the Park and the development of its landscape. The site was originally developed as a resort and a Chautauqua by Edward and Edwin Baltzley in order to exploit the appeal of such rugged terrain so near the capital city. Although the Chautauqua itself only lasted a couple of years, the current park continues the Chautauqua's goal of providing individual betterment in a natural setting. Arts and dance classes are offered in the festive structures of the amusement park, all of which perch on the sloping terrain amidst remnant and regenerating forest.

The most evident geographic feature of the Park is Minnehaha Creek, a small stream that bisects the site into two unequal portions. The northern portion is relatively level, paved, and used for parking. The southern portion slopes gradually at first and then more steeply as it drops into the ravine of the creek. A secondary swale branches from Minnehaha Creek, and this dendritic pattern of stream and swale serves as an armature for the site, influencing the location of many of its structures and walkways. Most of the buildings are sited on the higher, more level ground away from the stream; thus the steeper ground is left more natural. The relationship between buildings and topography configure the site as a series of distinct places within the amusement park and arts center.

The original entrance lies between the rough, stone Chautauqua Tower (the oldest structure on the site) and the art deco Arcade, an L-shaped building that forms a wall along the eastern edge of the site and distinguishes the main entrance from the heart of the Park. A large neon sign spans the gap between the tower and the Arcade, proclaiming “Glen Echo Park” and beckoning visitors into the playful world within its boundaries. From the gateway, three planting beds form a small axis leading downhill to the Carousel and to the visitor center with its rooftop promontory perched above the old concession stand with its restored “Popcorn” sign. From this rooftop vantage, visitors can survey the Park and take in its offerings.

The central feature of the site is the restored Dentzel Carousel (see HABS MD-1080-A), located at the intersection of two entrance paths: the original main entry from the trolley stop and the current entrance path from the parking lot across the ravine. The Carousel also marks the transition from the lower, steeper and more natural part of the site to the upper, more developed half. Uphill from the Carousel is the heart of the Park, where the major structures encircle the gently bowl-shaped terrain, configuring it into a central open space that includes a shady picnic grove of mature oaks, a level grassy children’s play area on the site of the former Crystal Pool, and a central circulation area defined by a planting bed that recalls the footprints of several prior circular rides. The various structures are designed in different architectural styles, lending a festive and exotic air to the Park.

Most of the structures that remain today (the Chautauqua Tower, Spanish Ballroom, Dentzel Carousel, Arcade, Bumper Car Pavilion, Cuddle Up, Caretaker’s Cottage, and Yellow Barn) have been documented for the Historic American Buildings Survey, and the National Park Service has restored many of them.

Downhill from the Carousel, the terrain is steeper and more natural in character. The most prominent structures are a set of yurts scattered loosely on the hillside, with small footpaths leading between them. Local artists use them as pottery studios and have personalized the surrounding landscape with their own artifacts. Several large sycamores rise above the yurts, nearly merging with the canopy of the wooded ravine. A wide, gently curving path parallels the slope, passing among the yurts and connecting the Carousel with the parking lot via a footbridge over the creek. A second path descends the swale, leading past the art deco entrance to the former Crystal Pool and then to the Caretaker’s Cottage, a small stone building dating to the Chautauqua era. This path used to lead to the original Chautauqua amphitheater, and ruins of its foundation walls are visible among the trees alongside Minnehaha Creek. In the 1960s, this path was the main entrance from the parking lot into the Park.

The newest addition to this natural part of the site is Discovery Creek, a children's environmental education garden at the top of the slope. Hidden behind a wall of vegetation, the garden is more closely linked to the buildings at the uphill edge of the site than to the rest of the hillside landscape.

History:

**Overview**

The Glen Echo Park landscape is a palimpsest of its continually changing history. Throughout Glen Echo Park, unusual juxtapositions give clues to the layers of memory and history etched into this terrain. The buildings and structures that remain (and the footprints of those that do not) still give the landscape a character and function that continues the Park's history. In form and function, much of today's landscape is an inheritor of its past incarnations.

The armature of the Glen Echo landscape, initiated in the Chautauqua era and configured largely in the trolley park period, continues to influence the site today even though substantial changes have taken place. Today's Glen Echo Park is an eclectic mix of wooded retreat and former amusement park with an equally diverse mix of buildings and styles. The focus of the Park has shifted back to cultural and educational recreation as it was in its Chautauqua period. The absence of tall thrill rides creates a more subdued atmosphere in contrast to the excitement and activity of its heyday as an amusement park. Minnehaha Creek is once again a babbling brook descending a cataract and offering contact with nature alongside art and dance classes. And ever-circling in the center of the Park, the Dentzel Carousel endures as a ride for the young and the young at heart.

**Initial Site Development, 1890s**

The topography that influences the configuration of the Park today, has been equally influential throughout the history of the site. Because of the steep terrain of the Potomac River gorge, the site remained undeveloped until the end of the nineteenth century. Prior to that, the only development in the immediate area had been transportation and hydrologic infrastructure. In 1828 construction on the Chesapeake and Ohio Canal began to bring ship traffic above the rapids of the Potomac into the interior. The first twenty-two mile section between Georgetown in the District of Columbia and Seneca, Maryland opened in 1831 and passed through what was to become the Glen Echo area. The Washington Aqueduct was built between 1853 and 1863 to improve Washington's water supply. Pipe was laid on high ground, roughly parallel to the canal, and Conduit Road (today's MacArthur Boulevard) was constructed on top of the pipe.

The elevation and river views of the gorge lured Edward and Edwin Baltzley to the area to build a resort and residential development along the Potomac River. The Baltzley brothers bought the 516-acre parcel in 1888 and named it Glen Echo-on-the-Potomac. Their original vision was to create a residential community and summer resort overlooking the river, reminiscent of German

towns overlooking the Rhine. The Baltzleys opened five granite quarries on the property to facilitate stone construction and chartered a rail system to provide transportation to the development.

The original plan sought to capitalize on the proximity of such wild and unspoiled terrain. Meandering paths and scenic overlooks were part of the resort's intended allure to allow people of means to escape the city, and the promotional literature emphasized the existing natural vegetation at the site. According to their 1891 publication "*Glen Echo-on-the-Potomac: The Washington Rhine*", Glen Echo was approached from Conduit Road through a "colonnade of native trees and untrained shrubbery."<sup>1</sup> The banks of the river and the nearby islands were described as being forested by "sycamores, maples, oaks, elms, and gums with grass growing beneath them", and Minnehaha Creek was characterized as a "babbling brook" which "tumbles in cataract and waterfall over its irregular, rocky bed."<sup>2</sup> The naturalness of the site was reinforced with the construction of the grand yet rustic Glen Echo Café, built of 30,000 unhewn cedar logs. The resort opened in July 1890, but the café burned in a fire just four months later in November.

#### **Glen Echo as Chautauqua Assembly**

The next spring, March 1891, The Baltzleys deeded eighty acres to the National Chautauqua of Glen Echo, the nation's 53rd Chautauqua, with the deed specifying that the land could only be used for educational purposes.<sup>3</sup> The idea was to "promote liberal and practical education, especially among the masses of the people; to teach the sciences, arts, and literature; to prepare its patrons for their several pursuits and professions in life, and to fit them for the duties which devolve upon them as members of society; such instruction to embrace all departments of culture which the board of trustees may deem useful and proper."<sup>4</sup> This concept of the Chautauqua combined "the attractions of a summer-resort with the intellectual delights of an old-time Academia and the scope and general view of a university." To underscore this, the streets were named for major universities.<sup>5</sup>

The topography of the site was critical to realizing this vision of an educational

---

<sup>1</sup> Baltzley, Edwin, *Glen Echo- on- the- Potomac: The Washington Rhine*. Philadelphia: Press of H. Gutekunst, 1891, p. 3.

<sup>2</sup> Baltzley, Edwin, *Glen Echo- on- the- Potomac: The Washington Rhine*. Philadelphia: Press of H. Gutekunst, 1891, p. 3 & 17-22.

<sup>3</sup> Deed, Edward and Laura A. Baltzley and Edwin and Edith M Baltzley to National Chautauqua of Glen Echo, March 24, 1891, Montgomery County Deed Book, JA 25, Folios 179-81. From: Unrau, Harlan D., *Historic Structure Report: Glen Echo Park*. Historical Data Section, George Washington Memorial Parkway, Maryland-Virginia. Denver, Colorado: Denver Service Center, Branch of Cultural Resources, Northeast Team, National Park Service, U.S. Department of the Interior, May, 1986, p. 14.

<sup>4</sup> Women's Executive Committee, *The National Chautauqua of Glen Echo* (Washington, DC, 1891), pp. 1-2 and *National Chautauqua of Glen Echo, Journal, 1891-93*, Richard A. Cook Collection, Gaithersburg, MD. From: Unrau, Harlan D., *Historic Structure Report: Glen Echo Park*. Historical Data Section, George Washington Memorial Parkway, Maryland-Virginia. Denver, Colorado: Denver Service Center, Branch of Cultural Resources, Northeast Team, National Park Service, U.S. Department of the Interior, May, 1986, p. 10.

<sup>5</sup> Baltzley, Edwin, *Glen Echo- on- the- Potomac: The Washington Rhine*. Philadelphia: Press of H. Gutekunst, 1891, p. 41-42.

summer resort. The topographic relief of Minnehaha Creek provided recreational access from the resort to the river and canal below. And the deep creek bed also accommodated the centerpiece of the site, a 6,000 seat, enclosed Amphitheater that hosted speakers and events during Chautauqua gatherings. The stone and timber Amphitheater bridged the creek, creating grottoes beneath and providing hydro-power generation for a “sound distribution system”.<sup>6</sup>

A new granite tower replaced the destroyed Glen Echo Café at the upper edge of the site. It was constructed to a height of three stories and served as the entrance and bell tower, rising above a pond and gazebo at the center of the site. The rest of the area was occupied variously by a hotel, a caretaker’s cottage, storehouses, tents, walks, and gardens. Paths and landscape features were very rustic with rough-hewn log construction and meandering gravel pathways. The abundance of local granite was utilized on buildings and garden walls.

It is somewhat surprising that the development was not located on the bluff at the western edge of the property, since this portion of the site arguably has the best views overlooking the C&O Canal and Potomac River. Given the promotional claims of river views, a burbling stream and other natural beauty, the bluff’s edge would naturally be a prime location for the development. The fact that construction started with the tower on the opposite property edge suggests that transportation was the deciding factor. The Baltzley plat shows two paths “Reserved for Railroad” that were the eventual locations of the trolley line and Clara Barton Parkway. The easy access afforded by the electric train seems to have been more critical to the Chautauqua and the subsequent development of Glen Echo Park than the views from the bluff.

The Chautauqua assembly opened to the public in 1891 but only continued as such for two seasons. Chautauqua programs were discontinued in 1892 due to financial difficulties and rumors of malaria. In the years that followed, the site gradually transitioned into an amusement park served by the Baltzley’s electric train. During this interim period, the site continued to host entertainment and recreation activities including vaudeville shows, special events, and outdoor recreation like picnicking and boating. Educational activities appear to have been mostly absent, in seeming contravention of the original deed.

### **Glen Echo as Trolley Park**

Ownership and management changed several times until the Washington Railway and Electric Company purchased the property in 1911, and its subsidiary, the Glen Echo Park Company, operated it as a trolley park for the next forty-four years. “Trolley” or “Electric” parks were amusement parks located along trolley lines, and were a common phenomenon on the periphery of

---

<sup>6</sup> Unrau, Harlan D., *Historic Structure Report: Glen Echo Park*. Historical Data Section, George Washington Memorial Parkway, Maryland-Virginia. Denver, Colorado: Denver Service Center, Branch of Cultural Resources, Northeast Team, National Park Service, U.S. Department of the Interior, May, 1986, p. 17.

cities across the country. They “encourage(d) use of the traction railways during nonwork hours” and the trolley lines themselves provided a ready supply of electricity for the amusement parks.<sup>7</sup> Glen Echo Park was one of several trolley parks in the Washington, DC area, but it is the only one that is substantially intact. Admission was free, but revenues were generated by trolley fares, games, and concessions.<sup>8</sup>

Leonard B. Schloss managed the Park for the Glen Echo Park Company for forty years with a policy of adding an attraction each year. As a result of this policy, the landscape evolved continuously and incrementally; buildings and rides were installed, relocated or removed, and the overall landscape evolved with those changes. However, development frequently occurred on the same grounds throughout the Park, creating a fairly consistent landscape over time. Site relationships became more established, buildings more substantial, and specific rides like the carousel and roller coaster came to articulate the festive grounds of the amusement park.

Three existing maps from 1934, 1956 and 1966 provide glimpses of the evolution of the trolley park. By 1934, the Dentzel Carousel (1921) dominated the center of the site; it was the third and final Carousel to be built in this conspicuous location. The Chautauqua Tower stood at the uphill edge of the Park, facing out to greet park goers arriving from the trolley, while all other buildings faced into the Park or occupied the ground within. North of the Chautauqua Tower and parallel to the trolley tracks stood the Yellow Barn which served as a woodworking and repair shop.<sup>9</sup>

The bowl-shaped upper terrain was clearly defined by 1934. The arcade was a set of separate buildings arranged in a concave arc with false fronts facing inward around the central space. The Spanish Ballroom, built just a year earlier (1933), completed the spatial enclosure along with the Bumper Car Pavilion, (the Dodge 'Em) one of the first of its kind when built in 1923. Like the Dentzel Carousel, the Spanish Ballroom was the third of its type in its location. All of these buildings surrounded and created a central picnic area shaded by mature oak trees. The Crystal Pool (1931) was another recent addition, extending on a level terrace from the side of the Ballroom, but entered from a lower level fronting the swale. A grand, viewing stand overlooked the pool on its southern side, built on columns anchored into the steep edge of the bluff. Both the Crystal Pool and the Spanish Ballroom extended over the edge of the bluff, expanding the useful terrain of the Park.

---

<sup>7</sup> Gary Scott and Bill Brabham, Glen Echo Amusement Park National Register of Historic Places Inventory – Nomination Form. National Park Service, U.S. Department of the Interior. 1984. Item 8 page 2.

<sup>8</sup> *Glen Echo Park: Now and Then*, Brochure, National Park Service, U.S. Department of the Interior in cooperation with the Glen Echo Partnership for Arts and Culture, inc. and Montgomery County, MD. 2006. p. 2.

<sup>9</sup> *Glen Echo Park: A Walking Tour*, Brochure, National Park Service, U.S. Department of the Interior in cooperation with the Glen Echo Partnership for Arts and Culture, inc. Montgomery County, MD, and the Maryland Heritage Area Authority. Written and designed by Deborah Lange.



The steeper terrain was dominated by the Coaster Dips and Old Mill roller coasters. The Coaster Dips (1921) replaced an earlier roller coaster and was enlarged again before 1934. Its small footings allowed it to be fitted onto the sloping terrain between existing trees. Visible from arriving trolleys, it soared above the Chautauqua Tower, rising to the treetops and descending into the ravine at its lowest point. For a brief moment, riders probably experienced a blast of cool air in the microclimate of Minnehaha Creek. Lower down the slope, the Chautauqua amphitheater still bridged the steep ravine of the creek, but it had been converted from the scene of lofty oration to the Park's Midway, which housed various "funmaking devices".<sup>10</sup>

Most people still arrived at the Park by way of the trolley, but some came by automobile. Level terrain on the periphery of the Park was used for parking, primarily in the southeast corner of the property and along MacArthur Boulevard.

The Glen Echo Park Company sold the Park in 1955 to Rekab, Inc. owned by the Baker Brothers, an amusement park operator. The second map, from 1956, is basically a snapshot of the Park at the end of Glen Echo Park Company's ownership. Most of the Chautauqua era stone buildings near the trolley tracks and the collection of buildings composing the arcade had been removed. A new administration building and arcade complex now ran parallel to the trolley tracks creating a more consistent wall between the trolley and the Park and also a more defined entry framed with a new art deco entrance portal.

The long arm of the Arcade replaced the earlier set of individual arcade buildings and opened up a bit more land to the south. Here, on the high point of the site, stood a new Ferris Wheel commanding impressive views of the Park and the river. The Cuddle Up filled the new space between the Arcade and the Dodge' Em which itself had a new neighboring ride called the Laff in the Dark. The Coaster Dips still dominated the sloping part of the site and indeed towered over the entire Park. However its sidekick, the Old Mill, had undergone several changes and was eventually replaced by the Comet Junior in 1950. At the bottom of the slope, the Midway was in its last year of existence. Condemned in 1949 the wooden structure was demolished by fire at the end of the 1956 season. By this time parking had become a more prevalent part of the landscape. A three-acre parking lot, which was expanded when the Amphitheater was demolished, had been installed in the field across Minnehaha Creek adjacent to the Clara Barton House. The parking lot at the southeastern corner of the site had also been extended.

---

<sup>10</sup> *Washington Evening Star*, May 17, 1911. From: Unrau, Harlan D. *Historic Structure Report: Glen Echo Park*. Historical Data Section, George Washington Memorial Parkway, Maryland-Virginia. Denver, Colorado: Denver Service Center, Branch of Cultural Resources, Northeast Team, National Park Service, U.S. Department of the Interior, May, 1986, p. 63.

By 1966 the amusement park era of Glen Echo Park was nearing its end, and the third map offers a final glimpse of the trolley park. The Glen Echo Street Car line was abandoned on January 3, 1960, and therefore trolley service to Glen Echo ceased. Additionally, a series of civil rights clashes soured the Park in public opinion, reducing the number of visitors. The most significant changes to the site involved changes due to the need for more parking. Minnehaha Creek had been culverted after the Midway was demolished and the ravine filled, so the northern parking lot could be extended over the newly leveled terrain. Most visitors now entered the Park from the path up the swale, passing the Crystal Pool entrance upon entering. The southeastern parking lot was converted to a miniature golf course.

Most of the rest of the Park remained the same. The Coaster Dips still commanded the hillside; gone was its sister roller coaster, replaced with the Trabant and the Alpine Hi-Ride. The Yellow Barn, Chautauqua Tower, Art Deco entrance portal, and the Arcade complex still traced the eastern edge of the Park. The Cuddle Up, House of Mirrors, Dodge'em, Spanish Ballroom, and Crystal Pool still defined the upper edge of the bowl-shaped terrain, framing the picnic grove and interior rides. Some of these rides had been updated and shuffled around, but they always occupied similar footprints.

### **Glen Echo as a National Park**

The Park closed in April, 1969, due to deteriorating safety and visions of redevelopment. The property was transferred to the National Park Service and was divided between the Clara Barton National Historic Site, the George Washington Memorial Parkway, and Glen Echo Park. In 1971, the National Park Service slowly reopened the Park to the public, however, most the rides had been sold off or removed to a park in New Jersey also owned by the Rekab.<sup>11</sup> In 1972 the Park's Creative Education Program began offering classes. Glen Echo Park started to host dances, festivals, and theater performances in addition to the classes. Also in 1972, six sod-roofed structures based on traditional Mongolian huts were constructed in the area formerly occupied by the roller coaster. These yurts provided studio space for resident artists at the Park. Thus, the Park's role as a provider of vernacular amusements changed to resemble more closely the original intention of the Chautauqua assembly.

In 1980, the National Park Service commissioned an Existing Conditions Study, which identified thirty-one structures in the Park, most of which had been built since 1920.<sup>12</sup> The Crystal Pool complex was demolished in 1982, and the pool filled in. Only the entrance façade, the first aid building, and parts of the

---

<sup>11</sup> Unrau, Harlan D., *Historic Structure Report: Glen Echo Park*, Historical Data Section, George Washington Memorial Parkway, Maryland-Virginia. Denver, Colorado: Denver Service Center, Branch of Cultural Resources, Northeast Team, National Park Service, U.S. Department of the Interior, May, 1986, p. 161.

<sup>12</sup> Unrau, Harlan D., *Historic Structure Report: Glen Echo Park*, Historical Data Section, George Washington Memorial Parkway, Maryland-Virginia. Denver, Colorado: Denver Service Center, Branch of Cultural Resources, Northeast Team, National Park Service, U.S. Department of the Interior, May, 1986, p. 169.

retaining wall remained.<sup>13</sup> In 1989, a large storm caused the parking lot over Minnehaha Creek to collapse. In response, the National Park Service daylighted the stream and restored the creek valley.

Several of the buildings have been documented for the Historic American Buildings Survey, and most have been renovated and now serve various uses. Public support for the Carousel led to its thorough restoration including all fifty-two animals. It returned to operation in 2003. The Spanish Ballroom underwent extensive renovations, also in 2003, and once again serves as a dance hall. The Bumper Car Pavilion now hosts dances, classes, and concerts. The Arcade became a series of classrooms with the main concession stand serving as an art gallery. The structure of the Cuddle Up has been restored and now is a pavilion for outdoor performances and camp programs. The electrical systems building served as National Park Service stables for a time before being replaced by the Discover Creek Children's Museum.<sup>14</sup> The museum includes a children's environmental education garden.

In 2000, the National Park Service entered into a cooperative agreement with Glen Echo Park Partnership for Arts and Culture, Inc. (GPAC) a nonprofit created by Montgomery County. GPAC manages the Park's facilities, artists-in-residence, education and social dance programs, fundraising, and marketing. The National Park Service provides historic interpretation, safety, security, resource protection and grounds maintenance.<sup>15</sup>

### **Layers of History at Glen Echo Park**

Though not markedly different today than in its heyday, the main entrance to Glen Echo Park is an odd juxtaposition of styles and uses. A reconstructed neon sign spans the gap between the 1890s granite Chautauqua Tower and the streamlined Arcade building, once again proclaiming the Park's identity. It still beckons visitors into its playful realm, but now the amusement to be had is gleaned from art, music, dance—and historical appreciation. The tower now houses two artists' studios, and the Arcade and Popcorn concession is a visitor center with historical exhibits and a small art gallery displaying works produced on the premises. A decommissioned trolley car sits just outside the entrance, a direct line to the memories of thousands of visitors who traveled to the trolley park in its day.

Throughout Glen Echo Park similar juxtapositions give clues to the layers of

---

<sup>13</sup> Unrau, Harlan D., *Historic Structure Report: Glen Echo Park*, Historical Data Section, George Washington Memorial Parkway, Maryland-Virginia. Denver, Colorado: Denver Service Center, Branch of Cultural Resources, Northeast Team, National Park Service, U.S. Department of the Interior, May, 1986, p. 175.

<sup>14</sup> *Glen Echo Park: A Walking Tour*, Brochure, National Park Service, U.S. Department of the Interior in cooperation with the Glen Echo Partnership for Arts and Culture, inc. Montgomery County, MD, and the Maryland Heritage Area Authority. Written and designed by Deborah Lange.

<sup>15</sup> *Glen Echo Park: Now and Then*, Brochure, National Park Service, U.S. Department of the Interior in cooperation with the Glen Echo Partnership for Arts and Culture, inc. and Montgomery County, MD. 2006. p. 4.

memory and history etched into this terrain. The buildings and structures that remain (and the footprints of those that do not) still give the landscape a character and function that continues the Park's history. In form and function, much of today's landscape is an inheritor of the past incarnations of the site. The Arcade, Bumper Car pavilion, and Spanish Ballroom still frame the oak-shaded picnic grove; the music and laughter from them is still as genuine, if less robust, than in the days of the trolley park. Instead of a shooting gallery and games, the long arm of the Arcade now contains administrative offices, the Adventure Theater, and classroom space. The Cuddle Up and the Dodge 'Em rides are now pavilions for outdoor musical performances and dancing. The Crystal Pool has been filled, and its gallery removed, but the level terrace of the play area still occupies the level terrain created for the pool and its adjoining beach. Likewise, the large circular planting bed, with its pleasant but conventional array of trees and shrubs, marks the site of various circular rides in the past. Only the Spanish Ballroom and the Carousel are still used as they were when the site was an active amusement park. Each is the last of a series of dance halls and carousels on its given site, and children and adults still circle to the music emanating from each. The hillside today is less obviously tied to its past. Where once the wooden structure of the Coaster Dips dropped into the ravine of Minnehaha Creek and reached up into the canopy of the trees, the artists' yurts and the Discovery Creek children's garden nestle close to the ground, well beneath the tops of the aged sycamores. Each of them has (or had) small footprints, more easily accommodated on the sloping terrain, so the hillside itself is the constant in this part of the site. The Amphitheater-Midway is long gone, with only traces of its foundation hinting at its former size and location atop the creek. The parking lot, too, is gone, and the stream has been restored to a more natural and historical condition. Its topography and alignment is not quite the same as it once was, and it no longer provides access to the C&O Canal and the Potomac River, but it again provides a natural counterpart to the amusements at the top of the swale.

The Chautauqua Tower is the most iconic reminder of the site's early history, but other aspects of the Baltzley brothers' vision for the site are present today in more subtle ways. Although the Baltzley's plan does not show topography, their resort and Chautauqua established critical site relationships that still remain. In their plan, a pair of towers marks the gateway at the top of the slope (where only one exists today), and paths lead first to a prominent circle with a gazebo and pond and then to the amphitheater at the junction of the swale and Minnehaha Creek. Academic Avenue, a wide promenade descending between the two towers, is still the main entrance avenue today, leading to the Carousel, which sits in the same position as the Baltzley's gazebo and pond. This junction of pathways and topography has been the center of the site since its original development. The service road to the Caretaker's Cottage is much less grand than that leading to the Amphitheater as shown in the Baltzleys' drawing, but it still naturally draws one down the swale with the same insistent tug that must have drawn Chautauqua goers to the Amphitheater for their edification in a

beautiful natural setting.

The armature of the Glen Echo landscape, initiated in the Chautauqua era and configured largely in the trolley park period, continues to influence the site today even though substantial changes have taken place. Today's Glen Echo Park is an eclectic mix of wooded retreat and former amusement park with an equally diverse mix of buildings and styles. The focus of the Park has shifted back to cultural and educational recreation from the excitement and activity of its more vernacular amusements. The absence of tall thrill rides allows for a subdued atmosphere in contrast to the excitement and activity of its heyday as an amusement park. Minnehaha Creek is once again a babbling brook descending a cataract and offering contact with nature alongside art and dance classes. And ever-circling in the center of the Park, the Dentzel Carousel endures as a ride for the young and the young at heart.

#### **CHANGING ATTITUDES TOWARD RECREATION**

Glen Echo Park provides a living record of multiple intersecting currents in American history. The Park's many incarnations – and the landscape and architectural features they have left behind – offer a unique encapsulation of urban Americans' shifting attitudes towards recreation. Containing iconic structures and landscape elements that are representative of both an early-era Chautauqua cultural retreat and an urban trolley park, Glen Echo Park is one of the few remaining examples in the nation (and alone in Greater Washington, DC) of either of these once-numerous landscapes of amusement and recreation. The Park also played host to contentious moments, as the site of significant protests against segregated public facilities during the Civil Rights Movement. Today, Glen Echo Park is a living classroom, offering various arts, educational, and amusement opportunities for local residents in an historic setting – a unique combination among National Park Service facilities.

Throughout its history, various owners and managers of Glen Echo Park shaped and re-worked the landscape in myriad ways – to serve different groups of people and different notions of “amusement.” Perched atop forested bluffs overhanging a gentle bend in the Potomac River, Glen Echo offered a cool, tree-shaded enclave convenient to Washington. Originally conceived as a bucolic but accessible retreat for the well-heeled, centered on dining, music, conversation, and the Potomac River, Glen Echo was later envisioned as a centerpiece for the Chautauqua movement – a cultural and educational experiment born of the late nineteenth century. But when facilities built for art, lectures, and other educational pursuits of “polite society” proved economically unviable, Glen Echo found new life (and business), by catering to the larger audience of the newly-minted middle class. Located at the end of a DC streetcar line, the trolley company purchased and gradually redeveloped the Park. For six decades, Glen

Echo's pool, dances, rides and diversions lured large numbers of white, middle-class Washingtonians and their families on evenings and weekends. While many other trolley parks in the region did not survive the Great Depression, Glen Echo aggressively rebuilt, augmented and marketed its attractions to stay in business. In 1960, Glen Echo Park became a focus for protests against segregation. The picket lines and sit-in on Glen Echo's historic carousel organized by Washington students are an intricate part of the local and national social history.

Like most trolley parks, Glen Echo closed after losing too much business to television, air-conditioned movie theaters, and other auto-oriented amusements. In the late 1960s, the National Park Service purchased the property in order to protect the character of the Potomac River valley and surrounding historic sites. Since then, Glen Echo has returned to a more democratic version of its original mission, offering classes in art, crafts, dance, and other subjects to the local community. Today, Glen Echo Park is a living part of Washington's history. It is a place where one can experience the broad historical changes in how urban American communities "have fun." The characteristics of Glen Echo's landscape, constructed and natural,

### **The Significance of Landscape**

Interwoven with the human relationship to this natural setting are significant themes that tie Glen Echo to broader social and cultural patterns in Washington and the nation as a whole. An early visitor to the site of Glen Echo wrote in 1888, that despite the Potomac's lack of grandiose castles (like those gracing the Rhine in Europe), "you have a picturesqueness and beauty, a union of river and hill and foliage and sky surpassing it."<sup>16</sup> A chance to boat on the Potomac, rest in the shade, and hear water trickling down Minnehaha Creek drew Glen Echo's first visitors from hot, buggy Washington. The steep ravine of the Creek made a natural home for an amphitheatre. Later, Glen Echo Park's roller coaster utilized the steep, tree-lined drop of the ravine to gain speed and terrify eager riders. In the later 1960s, the bucolic image of the Potomac Palisades prompted the federal government to purchase then-defunct Glen Echo Park and preserve the image of leafy bluffs overlooking the placid river.

Glen Echo's landscape also reflects national social patterns and historic movements. Its early mission as a Chautauqua Assembly linked an otherwise bucolic and sleepy setting to a burgeoning and high-minded social movement in the late nineteenth century. As Glen Echo Park, the place was reinvented and continually remade as a typical "trolley park," a kind of amusement venue that was a hallmark of the American urban fringe for fifty years, but one that has largely vanished. Glen Echo Park was later the site of early anti-segregation protests, as social groups called into question what it meant to learn, eat, live, work, and play in a "democratic" society. It is a landscape that has undergone

---

<sup>16</sup> Baltzley, Edwin, *Glen Echo- on- the- Potomac: The Washington Rhine*. Philadelphia: Press of H. Gutekunst, 1891, p. 39.

many changes, but like the palimpsest, still holds traces of each of those transitions. Though the layout of its attractions and public spaces has evolved continually since the 1890s, Glen Echo Park has been a permanent fixture in the regional landscape. Built to anchor and complement the development of one of Washington, DC's first streetcar suburbs, traces of the original plan for Glen Echo are still legible in the Park itself and the surrounding community.

### **The Chautauqua Movement**

In 1874, two men, Dr. John Heyl Vincent, a Methodist minister from Illinois, and Lewis Miller, a mill owner, inventor, and philanthropist from Ohio, purchased a defunct summer camp in western New York State and established a summer training institute for Methodist Sunday school teachers. The property was initially quite humble, with an outdoor platform, tents, and log benches. But the camp was situated on Fair Point, with broad views of Chautauqua Lake. Such an idyllic country location was chosen so that participants might be offered a vacation-like experience. Over the next several years, the program at Chautauqua expanded to include members of different denominations, evening concerts, and classes on secular as well as religious subjects. By 1880, an Amphitheatre, Grecian Hall of Philosophy, and the ornate Hotel Athenaeum greeted visitors to the original Chautauqua location. Dr. Vincent extended (and democratized) the organization's reach through the Chautauqua Literary and Scientific circle – arguably the nation's first book club—and correspondence courses in the newly-minted “Liberal Arts.” The courses were open to men and women alike, and targeted adults who were past “school age” but still desired scientific and artistic education and cultural discourse. Most importantly, imitators began to spring up throughout the Great Lakes states and Ontario.

It was in this climate that Glen Echo's first lasting form began to take shape. Edward and Edwin Baltzley sought a new direction for their recently-planned subdivision and resort, after the first structures they built at Glen Echo were destroyed by a catastrophic fire within months of opening in 1890. Instead of rebuilding to the original scheme, the Baltzleys decided to seize upon the growing popularity of the Chautauqua societies as a way to attract Washington's well-heeled to their suburban property. In 1891, with the assistance of forty of Washington's social elite as Board Members, the Baltzleys founded the National Chautauqua of Glen Echo – the nation's fifty-third “Chautauqua” establishment – and deeded eighty acre of land of their 516-acre Glen Echo subdivision to the organization. The Baltzleys constructed various facilities for artistic and cultural education and other pursuits of “polite society.” The three-story Chautauqua Tower, with its steeply-pitched roof, greeted visitors approaching by carriage or trolley along Conduit Road (now MacArthur Boulevard). The rustic stone construction of the Tower (built in 1891, and still standing) mimicked the aesthetic of the original Chautauqua Institution. Other structures included a hotel and the sizable Amphitheatre, capable of holding more than 6,000 people. This was one of the largest auditoria in the nation at the time of its construction.

The cavernous building, circular in plan, was set into the sloping banks of a stony creek (which the Baltzleys called “Minnehaha”), and was constructed of multiple tiers of stone arches. A few remnants of this structure – which was demolished in the 1950s – are still visible in the banks of the creek. The surrounding development was oriented towards the Chautauqua ideal, with circular residential streets radiating concentrically, forming sites intended for educational structures. The streets were given the names of respected colleges of the day: Oxford, Bowdoin, Bryn Mawr, Oberlin, and their ilk. The development had some success in attracting wealthy buyers, including former Cabinet Secretaries and former President Grover Cleveland.

Glen Echo was not intended to be just another branch camp of the Chautauqua movement, but a national-caliber attraction for thinkers, speakers, and socialites. The Chautauqua era at Glen Echo was short-lived, however. Due to overzealous construction plans, Glen Echo was saddled with considerable debt, and failed to draw sufficient revenue from visitors and residential development. The drop-off in visitors was fueled by a national financial panic, as well as rumors spread in 1893 that an outbreak of malaria had occurred at Glen Echo. By the late 19th Century, the Amphitheatre was hosting Vaudeville acts and religious speakers of questionable credentials in order to keep the sought-after electric lights on. Though the Chautauqua at Glen Echo died relatively early, hundreds of local chapters existed throughout the United States and Canada by the 1920s. Few of these chapters, besides the original, survived the Great Depression. Today, besides the Tower and remnants of the Amphitheatre, the influence of the Chautauqua concept is manifest in the layout of the surrounding streets, many of which still adhere to the Baltzleys’ plan, as well as the current arts and educational programming on offer at Glen Echo Park. The landscape here was shaped by the ideals of an iconic American social movement, despite the many changes that have occurred since.

### **The “Trolley Park”**

In the late nineteenth and early twentieth centuries, trolley and streetcar companies supported the growth of suburban residential areas circling America’s cities. With the availability of cheap mass transportation, the burgeoning middle class could now afford to commute to downtown employment, but live in cooler, less crowded environs away from the city center. As various trolley companies soon discovered, ridership and revenue were comparatively low on weekends and along the portions of trolley lines farthest from downtown. Some companies realized that trolleys running near city parks garner more riders at these “off-peak” times. They tried to encourage this patronage further by developing their own recreational parks at the ends of their lines. What began as an escape to cool breezes and baseball and picnic grounds soon became a competitive business. Trolley companies tried to make their parks increasingly attractive to riders by adding various amusements, elaborate electrical lighting for evening use (then still a novelty that electric trolley companies had greater access to than



most ventures), and eventually the “rides” that came to typify “amusement parks” of the era.

Glen Echo was not developed to be a trolley park, but eventually came to typify this once- ubiquitous landscape that dotted the fringes of urban areas across America. Its transition from culture for Washington’s elite to “amusement” for “the masses” was not an immediate one. Chautauqua-sponsored events continued at Glen Echo until the end of the nineteenth century, but the Park’s character changed steadily. In the early twentieth century, the Washington Railway and Electric Company operated Glen Echo as something of a fledgling amusement park, but the grandest attractions were still the amphitheatre, picnic grounds, ball fields, and row boats on the Potomac. In 1911, the trolley company hired Leonard Schloss as manager of Glen Echo Park, and throughout his tenure (which lasted until 1950) he aggressively developed and marketed Glen Echo as an amusement park, continually adding, expanding, and replacing rides and attractions. During this time, Glen Echo became one of Washington’s most popular weekend and summer evening retreats. The Park’s coasters and rides, swimming pool and dance hall attracted families, teenagers, and some of Washington’s dignitaries. Richard Nixon reportedly was a regular visitor while he served as Vice President during the Eisenhower administration. Glen Echo may have reminded him of similar parks developed in his native California. There were at least seven other trolley parks developed in or around Washington, DC in this time period, but most could not survive the drop in patronage associated with the Great Depression and World War II. Some, such as Arlington County’s Luna Park, succumbed to accidents that their fragile finances could not overcome. In 1915, a fire destroyed Luna Park’s roller coaster, its key attraction, and the owners were too deeply in debt to rebuild. The park closed later that year. The trolley park era gave Glen Echo Park much of its present built form. Since the park management continually removed, rebuilt, and relocated buildings and attractions, it is nearly impossible to point to a single date in time that provides a characteristic snapshot of Glen Echo Park. Dynamism – adapting to changing tastes in recreation and reacting to social and economic changes – is the hallmark of this place. Perhaps that is what made Glen Echo so relatively resilient. It was the last of Washington’s trolley parks to close its doors, and today is the sole nearly-intact physical remnant of that period in Washington’s history.

### **Civil Rights, Segregation, and Glen Echo**

In the summer of 1960, a group of young African American students from Washington (mostly attending Howard University), followed the example set by four students in Greensboro, N.C., who opted to sit at a segregated lunch counter and wait until they were either served by the staff there, or arrested. Their arrests, for doing nothing more than trying to buy food from a lunch counter, sparked a wave of sit-ins at segregated businesses and public places across the country. In the Washington area, the D.C. Non-Violent Action Group organized

successful sit-ins at lunch counters in Arlington, Alexandria, and Fairfax County, Virginia. Glen Echo Park became the next protest venue. The only amusement park in greater Washington traditionally open to black patrons – Suburban Gardens, in Washington’s Deanwood neighborhood – had closed two decades earlier. During the sweltering Washington summers, Montgomery County buses took thousands of white school children to Glen Echo to ride the coaster, sit under the shade trees at the picnic grove, and swim in the 1.5-million gallon Crystal Pool. At the same time, black school children had to settle for small, crowded swimming pools in DC, and simply do without rides, attractions, and the other diversions open to their white peers.

On June 30th, the first sit-in on the Dentzel Carousel at Glen Echo Park saw twelve black students arrested. It would take four years for the U.S. Supreme Court to overturn the arrests in its decision in *Griffin v. Maryland*. In the meantime, the protests at Glen Echo continued. Howard University students were joined by their peers from other institutions, and for the rest of the summer season the picketers marched at the Park’s front entrance. Residents of the adjoining Bannockburn neighborhood, a largely affluent and well-connected Jewish community, joined the picket lines, brought food and lemonade to the protesting students, and pressured Montgomery County officials to force the park to integrate. There were threats made, slurs hurled, and counter-protests by the American Nazi Party. Glen Echo Park closed for the 1960 season the way it always had – open to people of white skin only. But over the winter, Montgomery County dropped its policy of busing children to Glen Echo. They could use swimming pools elsewhere. And very quietly, in 1961, Glen Echo Park reopened, and stopped turning away patrons based on skin color. For the first time, however, an admission fee was charged just to enter the park, instead of the usual pay-per-attraction system.

Old resentments die hard, however. On Easter Monday, 1966, white amusement park operators decided they did not like the tone or volume of black teenagers patronizing the park, and shut down the Park’s rides. The students tried to get a refund on their tickets, which they could no longer redeem for rides, but management closed the Park and ordered everyone out. At the same time, the transit company decided to suspend bus service back to the District of Columbia. The group of students was apparently quite upset and boisterous as they walked four miles or so down MacArthur Boulevard to the nearest operating bus stop. Though Glen Echo Park management tried to portray the disturbance as a “riot,” they claimed less than fifty dollars worth of damage to Park property on police and insurance documents.

The protests at Glen Echo Park garner little attention in the media or collective memory today. Perversely, this is in part due to the (fortunate) lack of violent response by all parties. Still, the sit-in on the painted horses, lions, and rabbits of the carousel, and the picketing that followed, are a part of broader contexts of

social change taking place across the nation at the time. Glen Echo was one of many sites of this change – and one of the few it is still possible to visit. Moreover, the anti-segregation protests at Glen Echo Park loomed large in the local history and social dynamic. In a way, it signified that black children in Washington had just as much right to have fun as white children. Though it may not seem as fundamental as the right to an education, or to eat food, the time we spend at play, and the places in which we do it, are of great social and cultural significance.

### **The National Park Service**

Glen Echo Park eventually saw its patronage decline past the point where it could remain a viable business, for a variety of reasons, as did nearly all trolley parks. Trolley systems were abandoned in favor of private automobiles. The sprawling development of post-war suburbs encouraged people to live many miles from what had once been the “urban core.” American recreation patterns changed drastically, from hot summer evenings spent outside in a leafy park to those spent in an air-conditioned living room in front of a television. “Amusement Park” eventually came to mean “Theme Park:” Six Flags, Busch Gardens, Disneyland, Disneyworld. These businesses are often resort destinations, not a place for one evening’s entertainment. Glen Echo Park likely would have met a similar fate to most other trolley parks, and simply been erased from the landscape, if not for its peculiar location. In the late 1960s, as the Park was closing, the ownership proposed developing the site – especially the bluffs overlooking the Potomac River – with high-rise apartment buildings and strip mall retail centers. Neighborhood residents protested mightily. The National Park Service, for its part, was intent on preserving the sanctity of its adjoining historic properties: the Clara Barton House, the Clara Barton segment of the George Washington Memorial Parkway, and the Chesapeake and Ohio Canal, as well as views of the Potomac Palisades from the main portion of the George Washington Memorial Parkway across the river. Shortly after the park closed, the U.S. Department of the Interior was able to complete a property exchange with the owners. Glen Echo Park became a federally-owned and protected property.

The next problem, left for the National Park Service to solve, was what to do with an aging, outdated amusement park. The NPS answer was a sort of return to Glen Echo’s roots, as a space for community arts, crafts, dance, music and other educational classes. The Dentzel Carousel was eventually restored to its former glory, as was the Spanish Ballroom. The Bumper Car Pavilion found new life as an open-air dance hall. But the roller coasters were torn down and the famous Crystal Pool filled in. There are many similarities between the Glen Echo Park of today and the stated mission of the National Chautauqua at Glen Echo. But today’s iteration is more democratic – open to all, at minimal cost (free just to walk around). The park is mostly utilized by families with young children and school groups today. It is not a major draw for teenagers and

college-age youths. Perhaps this reflects yet another trend in American recreation. Entertainment venues segregated not by law, but by age group, and by access to a private car for transport.

Sources:       **Surveys / Plans**

*From the Glen Echo Historical Resources Collection, George Washington Memorial Parkway, and Clara Barton Historic Site, National Park Service, U.S. Department of the Interior:*

Office of the National Chautauqua of Glen Echo, Map of the Grounds of the National Chautauqua of Glen Echo near Washington, DC, 1891, Catalog no. CLBA 556B.

Capital Transit Company, Glen Echo Park, Schedule Items No. 200-220 Glen Echo, MD July 1934, Catalog no. GLEC 332.

Site Plan Compressor House, Glen Echo Amusement Park, Glen Echo, MD, February, 1959, , Catalog no. GLEC 276.

Tracing of Location Plan of Buildings, Rides, and Facilities, Glen Echo Amusement Park, Glen Echo, MD , Nornegay Associates Inc, Engineers, Land Planners, and Surveyors 851/826787, 1959, Drawing # 851/8267B, Sheet 1 of 2, Part 2 of 2 / Drawing # 851/8267B, Sheet 2 of 2, Part 1 of 4, , Catalog no. GLEC 277.

Stream and Parking Lot, Topo -1956 +/-, Glen Echo/Clara Barton Site Basic Data: NCP 117.2-276-2, Dated Aug. 20, 1956, NPS 895/80021

United States Department of the Interior, National Park Service, Denver Service Center, Topographic Index Sheet Clara Barton NHS – Glen Echo Park, GWMP, August 1966, Drawing NO. 851/895/41,013

NPS 851/82678 Sheet 1 of 2, Part 1 of 2

NPS 851/82678 Sheet 1 of 2, Part 2 of 2

NPS 851/82678 Sheet 2 of 2, Part 1 of 4, File No. N.C.R. 117.2-678

NPS 851/82678 Sheet 2 of 2, Part 3 of 4

NPS 851/82678 Sheet 2 of 2, Part 4 of 4

Spanish Ballroom Project, 1998, National Park Service, Department of the Interior, Site Plan, Sheet 2 of 14 Sheets, Historic American Building Survey MD-1080-B

United States Department of the Interior, National Park Service, Denver Service Center, Glen Echo, Minnehaha Creek after flood of 06/16/94. Drawing NO. 851/41016, Sheets 2-8 and 10. July 1994.

*From Vitetta Architectural and Engineering Services, Philadelphia, PA:*  
Restoration Plan, grounds of Glen Echo Park, digital copies of site plans and related files, 2002.

United States Department of the Interior, National Park Service, Denver Service Center, Topographic Index Sheet Clara Barton NHS – Glen Echo Park, GWMP, From Potomac Aerial Survey, 1984, Drawing NO. 851/895/41,013 A, File copy Sept. 1994. (Last Revised Sept. 8, 1994; survey by A. Morton Thomas Co., Rockville, MD and Rummel, Klepper, and Kahl, Baltimore, MD) Sheets 6-9 of 10.

#### **Government Publications & Archival Collections**

Arlington County (VA) Public Library, Pictorial History of Area Neighborhoods,  
<http://library.arlingtonva.us/departments/libraries/history/librarieshistorypichisth.aspx>

Chevy Chase Historical Society, [www.chevyCHASEhistory.org](http://www.chevyCHASEhistory.org).

Montgomery County Historical Society, Rockville, Maryland.

Photos of Chatauqua-era structures at Glen Echo, Maryland Historical Trust, Inventory No. M: 35-26.

Levy, Benjamin, Glen Echo: Chautauqua on the Potomac. Washington, DC: Government Printing Office, for the National Park Service, U.S. Department of the Interior, June 15, 1967.

Gary Scott and Bill Brabham, Glen Echo Amusement Park National Register of Historic Places Inventory – Nomination Form. National Park Service, U.S. Department of the Interior. 1984. Item 8 , page 2.

Unrau, Harlan D., *Historic Structure Report: Glen Echo Park*. Historical Data Section, George Washington Memorial Parkway, Maryland-Virginia. Denver, Colorado: Denver Service Center, Branch of Cultural Resources, Northeast Team, National Park Service, U.S. Department of the Interior, May, 1986.

*From the Glen Echo Historical Resources Collection, George Washington Memorial Parkway, and Clara Barton Historic Site, National Park Service,*

***U.S. Department of the Interior:***

Photographs, blueprints, artists' renderings, and other drawings of Glen Echo Park and adjacent sites, Catalog Numbers: ACC 44, ACC 46, GLEC 21, GLEC 30, GLEC 33N, GLEC 271, GLEC 275, GLEC 278 - 279, GLEC 326, GLEC 330, GLEC 338 – 342, GLEC 351, GLEC 355, GLEC 441, GLEC 442, GLEC 582, GLEC 583,

***From the Library of Congress, American Memory collections***  
***(<http://memory.loc.gov>):***

Historic American Engineering Record (HAER), and Historic American Building Survey (HABS), collected under the “Built in America” digital archives, for the National Park Service, U.S. Department of the Interior.

“Photos of the FSA-OWI, 1935-1945.”

“Washington As It Was: Photos by Theodor Hoerydczak, 1923 – 1959.”

**Deeds & Other Legal Documents**

Deed. Edward and Laura A. Baltzley and Edwin and Edith M Baltzley to National Chautauqua of Glen Echo, March 24, 1891, Montgomery County Deed Book, JA 25, Folios 179-81. From: Unrau, Harlan D., *Historic Structure Report: Glen Echo Park*. Historical Data Section, George Washington Memorial Parkway, Maryland-Virginia. Denver, Colorado: Denver Service Center, Branch of Cultural Resources, Northeast Team, National Park Service, U.S. Department of the Interior, May, 1986, p. 14.

U.S. Supreme Court Decision. Griffin v. Maryland. 378 U.S. 130 (1964), accessed through [www.justia.com](http://www.justia.com)

**Brochures**

*Glen Echo Park: Now and Then*, Brochure, National Park Service, U.S. Department of the Interior in cooperation with the Glen Echo Partnership for Arts and Culture, inc. and Montgomery County, MD. 2006. p. 2.

*Glen Echo Park: A Walking Tour*, Brochure, National Park Service, U.S. Department of the Interior in cooperation with the Glen Echo Partnership for Arts and Culture, inc. Montgomery County, MD, and the Maryland Heritage Area Authority. Written and designed by Deborah Lange.

**Periodicals & Journal Articles**

Schulte, Brigid, “Protest on a Sculpted Horse,” *The Washington Post*. Tuesday, June 29, 2004; Page B01.

Simpson, Jeffrey, "Utopia by the Lake," *American Heritage*. Vol. 23, No. 5 (August 1972), pp. 76-88.

*Washington Evening Star*, May 17, 1911. From: Unrau, Harlan D., *Historic Structure Report: Glen Echo Park*. Historical Data Section, George Washington Memorial Parkway, Maryland-Virginia. Denver, Colorado: Denver Service Center, Branch of Cultural Resources, Northeast Team, National Park Service, U.S. Department of the Interior, May, 1986, p. 63.

Women's Executive Committee, The National Chautauqua of Glen Echo (Washington, DC, 1891), pp. 1-2 and *National Chautauqua of Glen Echo, Journal*, 1891-93, Richard A. Cook Collection, Gaithersburg, MD. From: Unrau, Harlan D., *Historic Structure Report: Glen Echo Park*. Historical Data Section, George Washington Memorial Parkway, Maryland-Virginia. Denver, Colorado: Denver Service Center, Branch of Cultural Resources, Northeast Team, National Park Service, U.S. Department of the Interior, May, 1986, p. 10.

### **Books**

Baltzley, Edwin, *Glen Echo- on- the- Potomac: The Washington Rhine*. Philadelphia: Press of H. Gutekunst, 1891.

### **Digital Media**

Google maps and satellite imagery, Google, TerraMetrics, AND, Europa Technologies, and National Aerospace and Aeronautics Administration, accessed June, 2010, <http://maps.google.com>.

Glen Echo Partnership for Arts and Culture, website informing the public about ongoing and upcoming events at Glen Echo Park, [www.glenechopark.org](http://www.glenechopark.org).

Montgomery County, Department of Technology Services – Geographic Information Systems Services. Selection of 2 foot topographical lines and roadway shape files for ArcGIS.

Historians: Nicholas Colombo  
Graduate Student - Master of Landscape Architecture Program  
Washington Alexandria Architecture Center (WAAC)  
Virginia Tech University

Seth Estep  
Graduate Student - Master of Landscape Architecture Program  
Washington Alexandria Architecture Center (WAAC)

Virginia Tech University

Luke VanBellegem

Graduate Student - Master of Landscape Architecture Program

Washington Alexandria Architecture Center (WAAC)

Virginia Tech University

Paul Kelsch, Associate Professor

Virginia Tech University Department of Landscape Architecture

Washington Alexandria Architecture Center (WAAC)

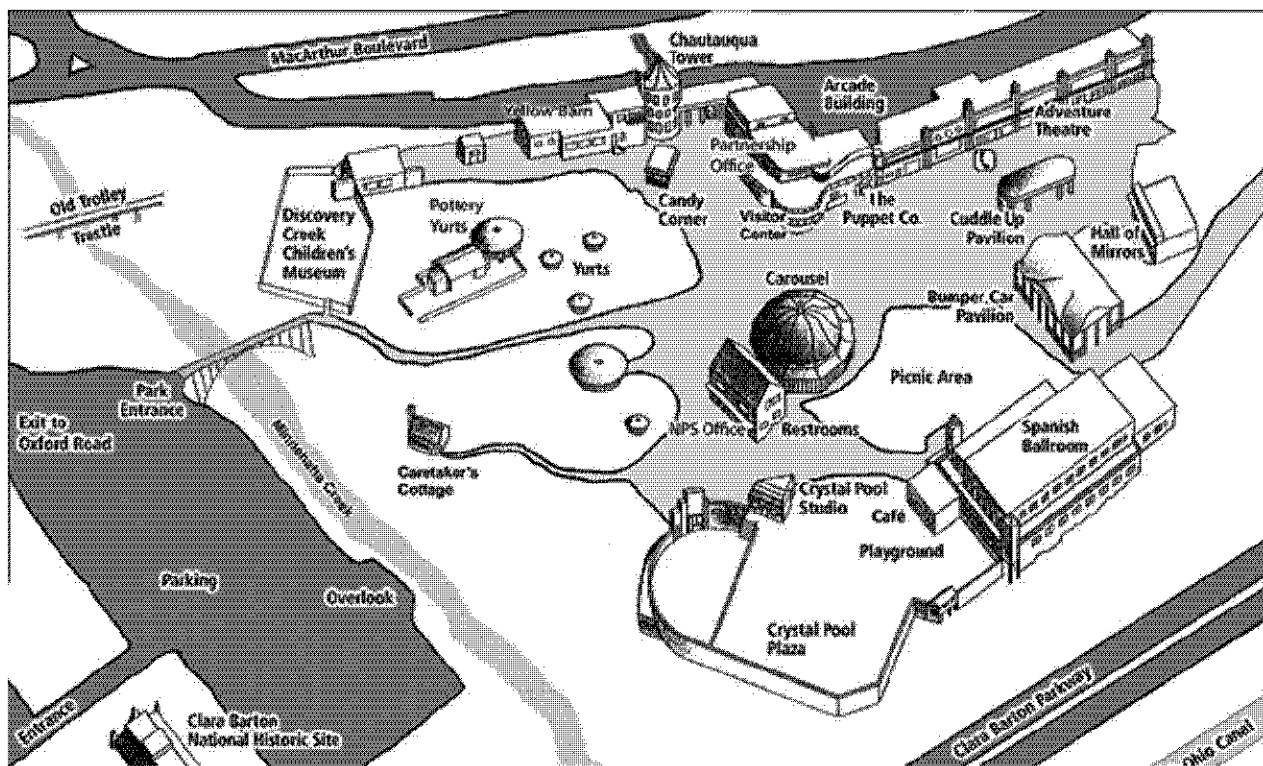
1001 Prince Street

Alexandria, VA 22314

703.706.8139

pkelsch@vt.edu

July 30, 2010



Glen Echo Park map (Glen Echo Park brochure, National Park Service, 2009).

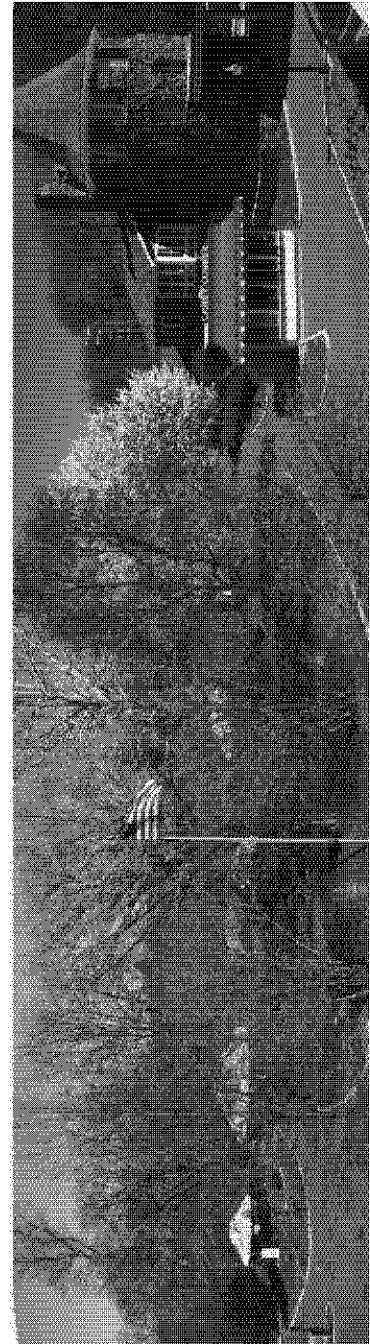




Dentzel Carousel. The centerpiece of Glen Echo Park (Seth Estep, March 31, 2010).



Arcade, Cuddle Up, Dodge-Em, and Spanish Ballroom tracing the rim of the gentle bowl-shaped landform (Seth Estep, March 31, 2010).



Yurts on terrain sloping downhill from the Chautauqua Tower toward Minnehaha Creek (Seth Estep, March 31, 2010).



Art deco "Glen Echo Park" sign and historic trolley car (Luke VanBelleghem, July 22, 2010).



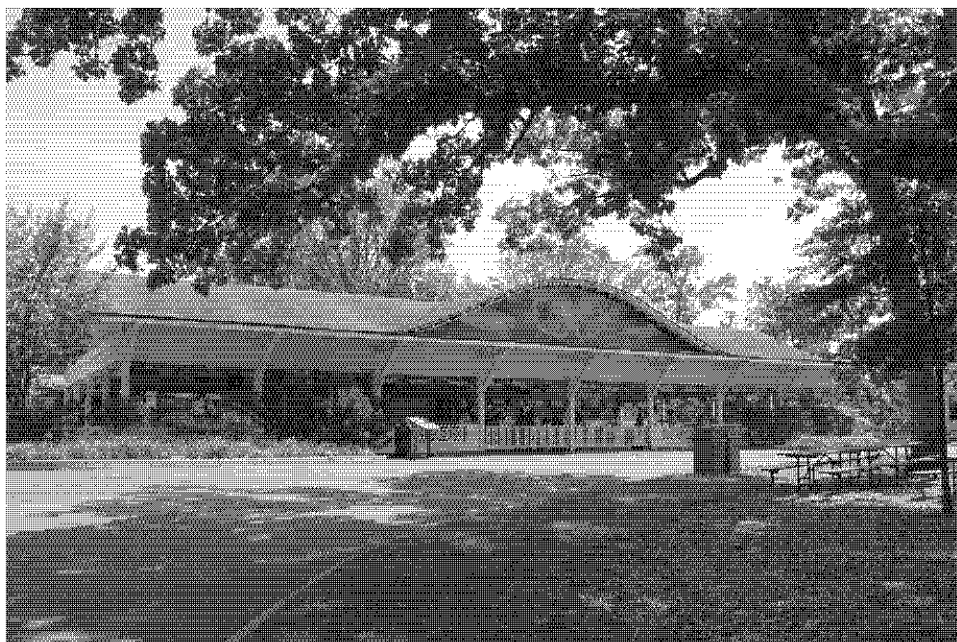
Looking downhill through the entrance portal to the Dentzel Carousel (Luke VanBelleghem, July 22, 2010).



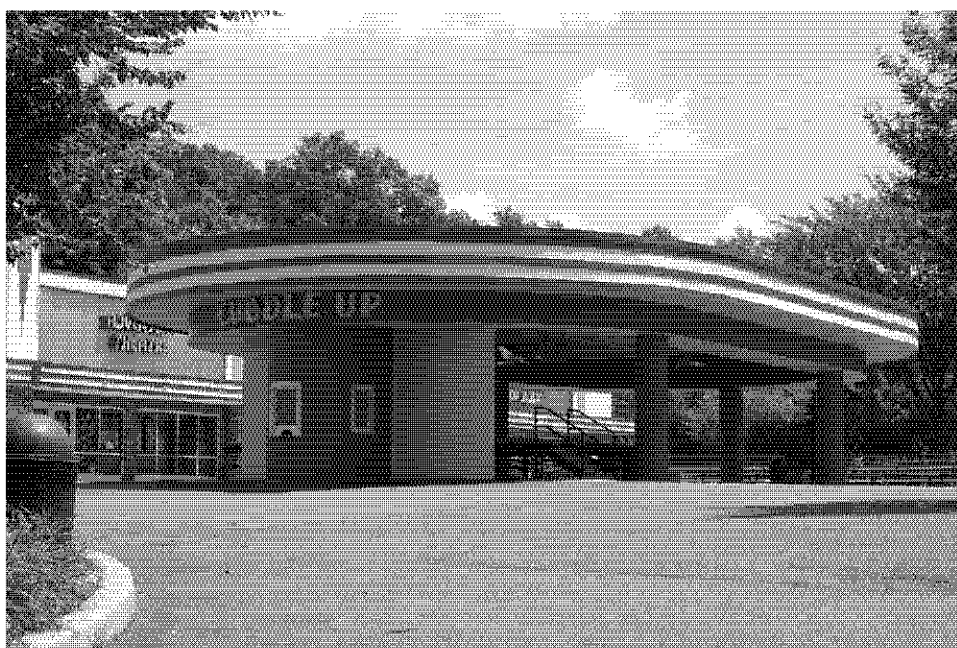
View down the swale from Dentzel Carousel toward Minnehaha Creek  
(Luke VanBelleghem, July 22, 2010).



Long arm of the 'L-shaped' art deco Arcade (Luke VanBelleghem, July 22,  
2010).



Bumper Car Pavilion, the Dodge 'Em (Luke VanBelleghem, July 22, 2010).



Restored Cuddle Up pavilion (Luke VanBelleghem, July 22, 2010).



Chautauqua Tower, main entrance portal, and candy shop viewed from observation promontory on first-floor roof of restored Popcorn concession (Luke VanBellegghem, July 22, 2010).



Spanish Ballroom (Luke VanBellegghem, July 22, 2010).



Central circulation space in front of visitor center and Arcade (Luke VanBelleghem, July 22, 2010).

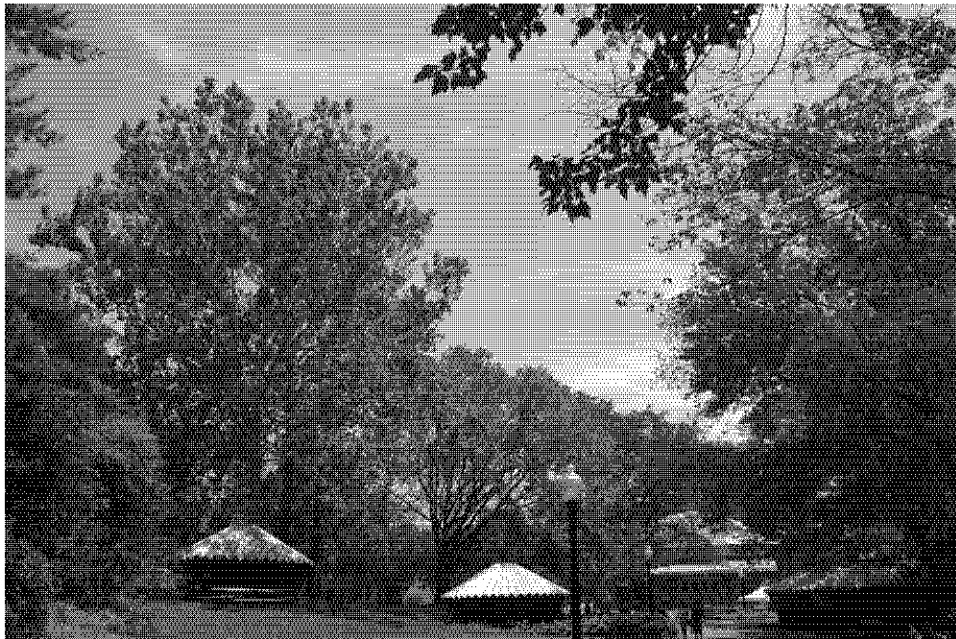


Oak-shaded picnic grove (Luke VanBelleghem, July 22, 2010).





Level play area on the site of the former Crystal Pool and beach (Luke VanBelleghem, July 22, 2010).



Studio yurts stepping down the hillside (Luke VanBelleghem, July 22, 2010).

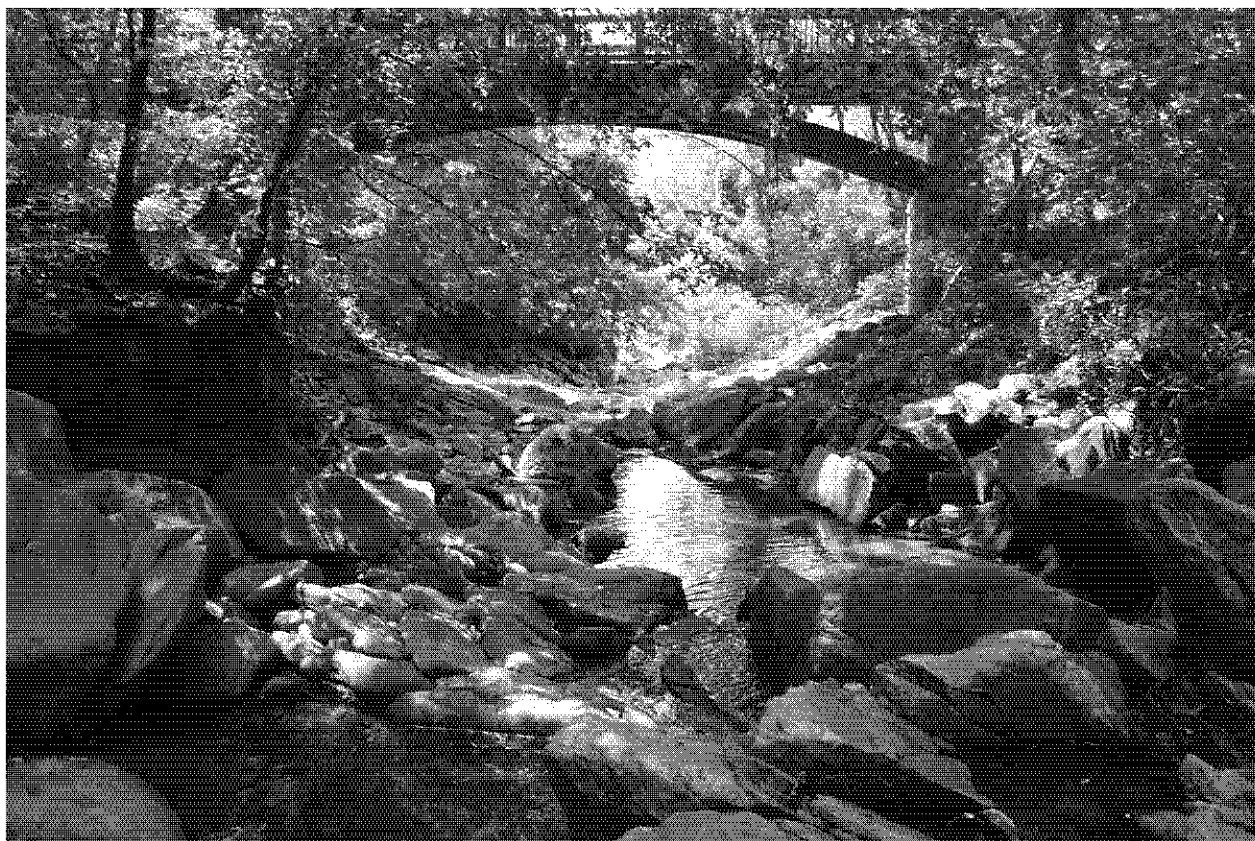


Former Crystal Pool entrance and retaining walls (Luke VanBelleghem, July 22, 2010).

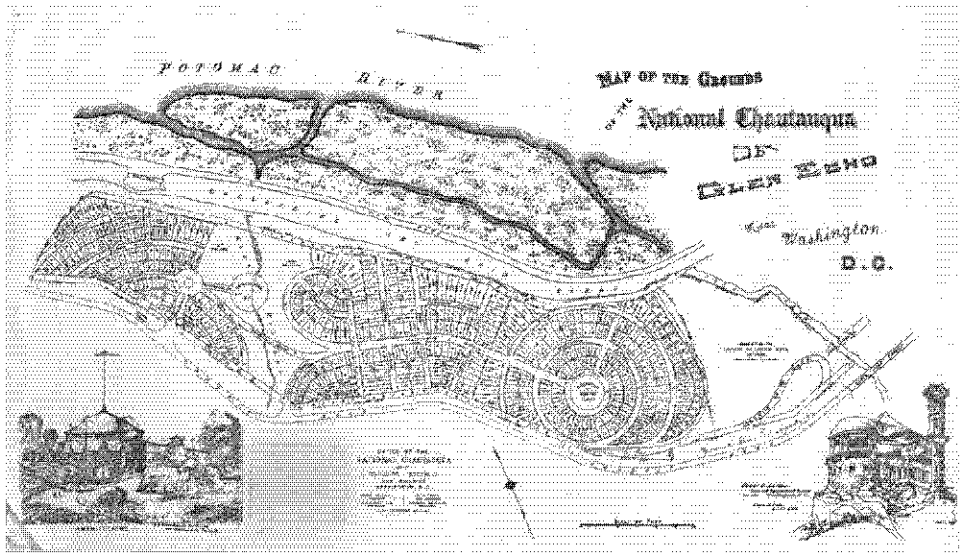


Ruins of the Chautauqua Amphitheater in the Minnehaha Creek ravine (Luke VanBelleghem, July 29, 2010).

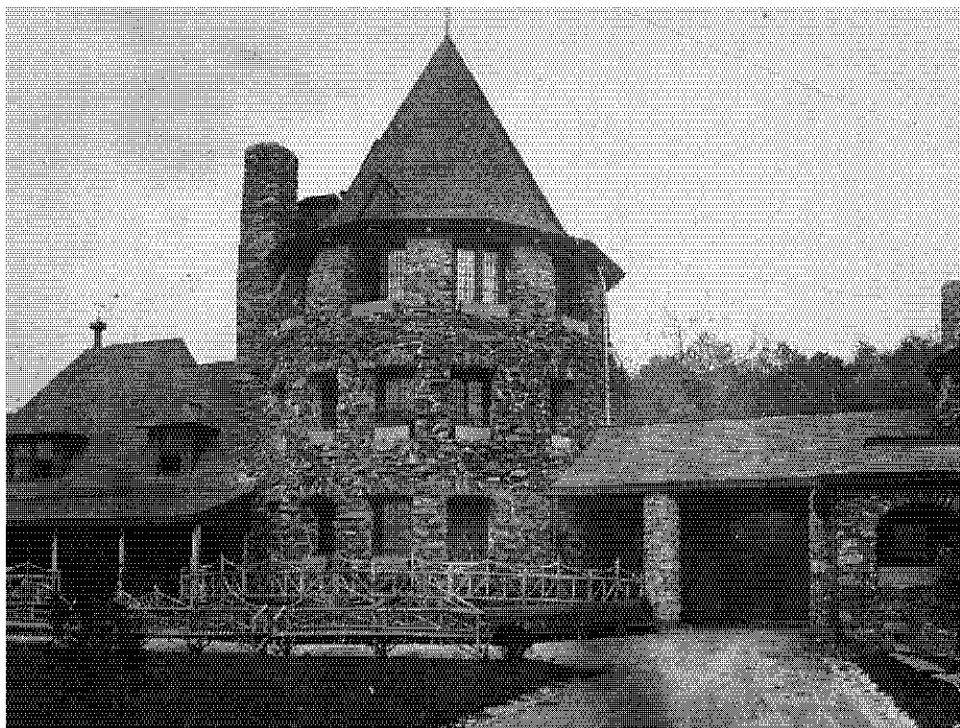




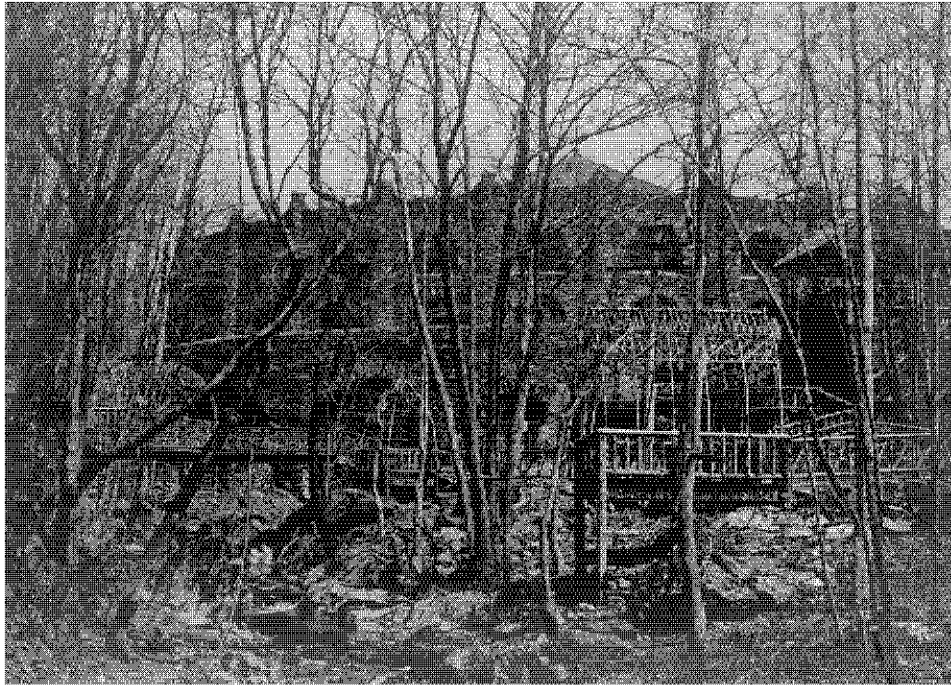
Footbridge over restored Minnehaha Creek (Luke VanBelleghem, July 28, 2010).



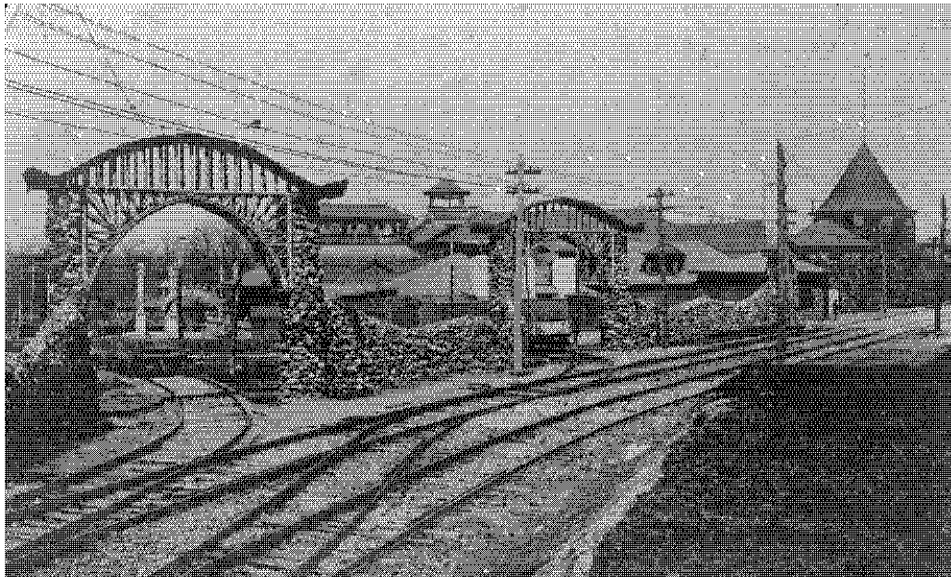
Original platting of Glen Echo property, 1891 (Clara Barton National Historic Site archive).



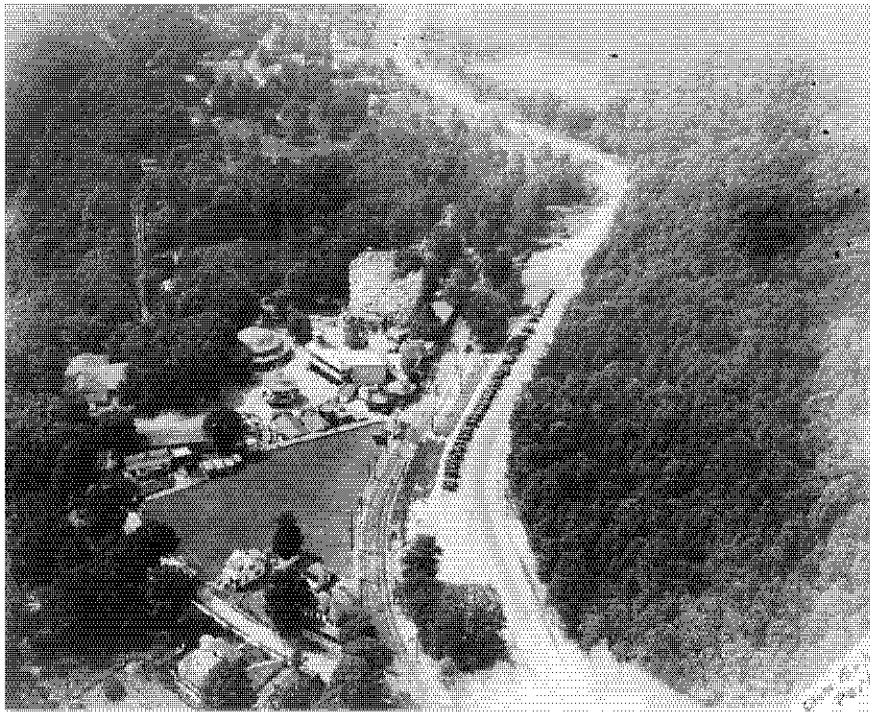
Chautauqua Tower and main entrance, circa 1890s (Clara Barton National Historic Site archive Catalog # GLEC 581).



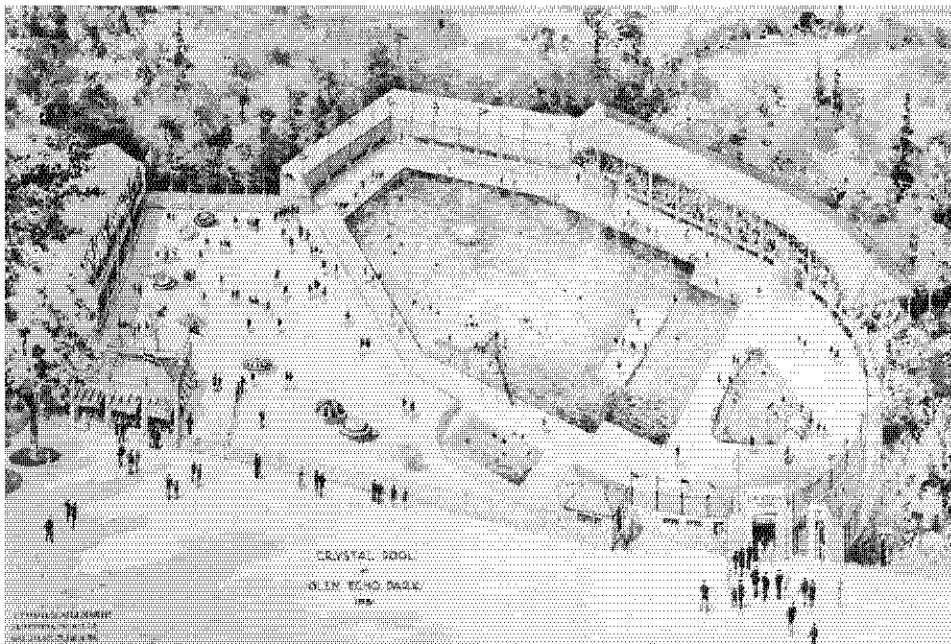
Exterior of Chautauqua Amphitheater, circa 1890s (Clara Barton National Historic Site archive Catalog # GLEC 583).



Early view of Chautauqua Tower and rail line along northeastern boundary of site, circa 1890s (Clara Barton National Historic Site archive Catalog # GLEC 582).



Aerial photograph of Glen Echo Park, circa 1923 - 1931 (Clara Barton National Historic Site archive Catalog # GLEC 58).



Architect's rendering of Crystal Pool, diving pool, sand beach and Grandstand, 1931 (Clara Barton National Historic Site archive Catalog # GLEC 355).



The Coaster Dips plunging into the wooded ravine of Minnehaha Creek, undated (Clara Barton National Historic Site archive Catalog # GLEC 46).



Main entrance to Glen Echo Park with trolley, circa 1931 (Clara Barton National Historic Site archive Catalog # GLEC 44).